

# MINUTES

## London Music Board

Tuesday 7 November, 3.30pm-5.30pm

The Chamber, City Hall, The Queen's Walk, SE1 2AA

### Board members:

- Amy Lamé, Night Czar, Mayor of London (Chair)
- Paul Broadhurst, Night Time and Music Manager, Greater London Authority
- Alex Bruford, CEO, ATC Live
- Suzanne Bull, CEO, Attitude is Everything
- Niall Forde, Licensing Officer, London Borough of Islington
- Stuart Galbraith, CEO, Kilimanjaro
- Julia Jones, CEO, Found in Music
- Chrissy Kinsella, CEO, London Music Fund
- Jo Laverty, London Regional Organiser, Musicians' Union
- Trudi Penman, Licensing Manager, London Borough of Havering
- Danny Rampling, DJ
- DJ Ritu, Broadcaster/Club Promoter
- Cllr Asima Shaikh, Cabinet Member for Economic Growth, London Borough of Islington
- David Stowe, London Representative, Music Mark
- Louise Thomas, MD, Break Communications
- Huey Walker, Senior Relationship Manager - Music, Arts Council England
- Claire Whitaker, Director, Serious

### Apologies:

- Guy Chambers, Songwriter
- Julie Chappell, Chief Digital Officer, London and Partners
- Cllr Clare Coghill, Leader, London Borough of Waltham Forest
- Mark Davyd/Beverley Whitrick, Music Venue Trust
- Michael Dugher, CEO, UK Music
- Auro Foxcroft, CEO, Village Underground
- Harvey Goldsmith, CEO, Harvey Goldsmith Promotions
- Michael Kill, Head of Operations, Night Time Industries Association
- Phil Nelson, Head of Music, BIMM
- Nadine Persaud, Manager, Red Light Management
- Ben Reed, Head of Brand, First Base
- Claire Southwick, MD, Primitive Management

### Guests:

- Arfa Butt, Music/Talent Consultant, MTV
- Lucie Caswell, CEO, Featured Artists Coalition
- Hula Hirst, Support Worker, Attitude is Everything
- Kwame Kwaten, Music Managers' Forum

- David McKie, Head of Digital and eCommerce Business Development, London and Partners
- Alex Mann, External Relations Officer, Music Venue Trust
- Rachel Meir, Found in Music
- Vincent Moss, Director of Communications, UK Music
- Andy Robinson, Found in Music
- Tim Pearson, Head of Events – Music, Time Inc
- Mark Pemberton, Director, Association of British Orchestras
- Kwame Safo (aka Funk Butcher), DJ/Producer
- Georgina Skinner, Executive Assistant, London Music Fund
- Tim Spires, Senior Policy Officer - Cultural Education & Music, Greater London Authority

**Secretariat:**

- Rollo Maschietto, Project Manager, Sound Diplomacy

**ACTIONS**

- **Look at dates for next diversity roundtable**
- **Follow up with UK Music on their previous diversity work**

**1. Welcome and introductions**

1.1 Amy Lamé welcomed everyone to the meeting.

**2 Approve minutes of the last meeting**

2.2 The minutes were approved.

**3. General Updates**

3.1 The Met police were very positive about the openness and honesty from the last board meeting which fed into the review of Form 696. The review is still underway and due to report its finding by the end of the year. Invitations are to be extended to the next Promoters' Forum meeting as an action from the review meeting.

3.2 DJ Ritu met with the City of London Police about their version of Form 696. Waiting to see if any changes made by the Met will filter through and help shape good practice.

3.3 Alex Mann from Music Venue Trust reported that Venues Day, held at Ministry of Sound on 17 October, was hugely successful and attended by around 500 delegates. Also confirmed that the Good Ship in Kilburn has now closed.

3.4 Attitude is Everything is launching a DIY Access Toolkit, which looks at cheap/cost free ways of making venues accessible.

3.5 Amy attended and spoke at two festivals, in Paris and Copenhagen.

#### **4. June 2018 music campaign**

4.1 Julia Jones gave an update on progress of the music campaign

4.2 The overarching theme will be women in music, dovetailing with the campaign marking the centenary of women's suffrage taking place throughout 2018.

4.3 An internal GLA board has been set up to steer the project. Membership will be extended to external

4.4 The name of the campaign is still to be confirmed after an initial brainstorming failed to produce a suitable option. New suggestions were made at the meeting which will be taken forward for review and options submitted to the Mayor's Office.

4.5 June events to be aware of are the World Cup, Make Music Day and The Great Get Together street parties. The project team is investigating possible link ups.

4.6 Important to include the narrative of what young musicians are talking about in the campaign – where they are from, local musical heroes, ties in to local involvement as well as city wide.

4.7 Attendees offered up pledges of how they could help the campaign. These will be followed up by the project team.

#### **5. Diversity in the music industry**

5.1 Suzanne Bull gave feedback from the roundtable.

5.2 Discussion began by highlighting specific areas that affect the industry:

**Disability:** Often left behind other forms of diversity. Disability is also complex as can be perceived in different ways and sometimes hidden. Measures to create accessible environments for people with disabilities often mean significant financial investment.

**Socioeconomic:** Young people from disadvantaged backgrounds don't have the networks, contacts or the ability to do free work and internships. Young people will often say 'we don't get jobs like that' and they think they must carve their own way. However, they are not being taught the tools they need to learn about entrepreneurship, or the communication methods they need to be able to progress.

**Gender:** Large drop off rate of women in music industry at 35 yrs of age. This creates a negative spiral impacting on empowerment, visible role models and positions of leadership at the highest level. Drop off rate amongst ethnic minorities is even more severe.

**Childcare:** Responsibilities clash with the industry's unsociable hours and its expectations. Male aspect of caring is still undeveloped. Why does it fall on women? Scandinavian model of childcare has more equal share of the parenting responsibilities.

**Classical sector:** Starting to address issues around diversity, especially access. Elite training often blurs with elitism, creating an immediate barrier.

- 5.3 Large issues and PR and perception. Young people need the confidence of seeing visible role models they can aspire to. There is also a disconnect for young people between training and the actual career opportunities that are available.
- 5.4 Lots of overlap between organisations working in this sphere. A comprehensive view of the landscape could help these orgs refine their USPs, encourage the sharing of information and best practice amongst one another, and help people decide which organisation provides the best offer suited to their needs.
- 5.5 A number of existing projects doing good work were identified:
- Changemakers - an Arts Council initiative promoting diverse leaders
  - Barbican young arts academy
  - Bristol's Colston Hall work on disability
  - Higher Rhythm in Yorkshire
  - shesaid.so mentoring programme – crossing generational gaps
  - Association for Electronic Music has launched a new diversity group
- 5.6 Access and opportunity are both important to this Mayor's administration. Culture team looking at a specific piece of work to shape thinking around diversity in the creative workforce, and how the Mayor can use his influence to tackle the issues.
- 5.7 The group came up with a suggested action plan:
- Look at increasing visible role models at the all levels of the industry. 'You can't be what you can't see'
  - Promote the need for support for those who find themselves in mentoring roles
  - Creation of a central hub of information of offers available for promoting diversity
  - Mayor to put pressure on leaders to make sure recruitment practices are open to all, potentially through a set of guidelines
  - Foster intergenerational dialogue
- 5.8 Agreed that the group should meet three times a year, with invites extended to new members to fill gaps in expertise.

**6. AOB**

- 6.1 Question raised about rehearsal room rents in railway arches. New piece of work from GLA Cultural Infrastructure Plan coming out in New Year includes rehearsal rooms so amount can be tracked. Presentation on the study at the next board meeting.